

# BULLETIN

THE ART INSTITUTE OF CHICAGO



*Portrait of the Artist with a Pipe by Vincent van Gogh. Lent by Mr. and Mrs. Leigh B. Block*

VOLUME XLIV NUMBER 1, FEBRUARY 1, 1950



*Woman Cleaning a Pan, drawing by Vincent van Gogh  
Lent by the Kröller-Müller Museum*

## VAN GOGH IN FULL-LENGTH

Vincent van Gogh is certainly the world's most popular modern artist. Even before the late war, exhibitions, books and color reproductions carried his fame everywhere. America took him particularly to heart, admiring not only the brilliant, explosive talent of his art but reading the revealing letters to his brother, Theo, where in remarkably clear form he set down a man's struggles, both as an artist and human being. Immediately after peace came to Europe there were organized great exhibits of his paintings and drawings and in London, Paris, Brussels and Amsterdam thousands of weary men and women stood before his vital, electrifying canvases, seeming to find solace in Vincent's expression and deep exaltation.

Now there has come to America the first full-length exhibition where in one hundred and fifty-eight works can be read Van Gogh's greatness as an artist. It was largely chosen in The Netherlands from two great collections, that amazing private group still in the hands of his nephew, V. W. van Gogh and the Kröller-Müller State Museum which owns many of his most important paintings and sketches. There have been added splendid works from American sources, for our collectors and museums have responded readily to Van Gogh's art and during the last fifteen years have acquired, largely from refugee German owners, many of his most famous single canvases. Chosen by representatives of the Metropolitan Museum of Art and the Art Institute of Chicago, the exhibition traces the ten feverish years of Vincent's career from the moment when he gave up evangelism and preaching to discover himself in art. Only seventeen of the hundred and fifty-eight works were seen in the notable exhibition organized by the Museum of Modern Art in New York in 1935, part of which traveled to Chicago and other centers.

The exhibition commences with a carefully selected group of his early paintings in The Netherlands where Vincent slowly learned, and then emancipated himself from, the tradition of Mauve, Israels and the reigning school of painters of Dutch peasant life. At once he seems different from these often weak and picturesque contemporaries. Where they prettified and sentimentalized, he worked boldly, roughly, endowing his potato-diggers and weavers with an intense emotion. But even here in the low tones and dull tints, Vincent reveals himself as a draughtsman with the brush and a colorist of

real distinction. This period culminates in the large canvas of *The Potato-Eaters* where all of his passion for mankind and pent-up emotion over poverty and social injustice is found in extraordinary proportion.

It is one of the intentions of the exhibit to throw more light on his time in Paris. When Van Gogh came to the art capital of the world he was in a sense a backward artist; while there he worked incredibly hard to understand the Impressionists and Neo-Impressionists and there are many canvases which show the lightening of his palette, the breaking of color and the intense study of motion associated with the progressive art of the eighties. There, too, he came under the sway of Japanese prints

which were to remain as a tremendous source of inspiration to him for the rest of his life. When he left Paris for Arles he had already taught himself a fresher way of seeing and a mastery of color which under the intense excitement of life in the South produced those works for which he later became famous, the lovely orchards in bloom, the *Yellow House*, the *Arlésienne* and the unforgettable *Portrait of the Artist with a Pipe*. It was here that Vincent's painting reached a climax of smashing color and vibrant design such as had not yet been seen in modern art.

In a sense the later work, visionary, tragic, violent, pathetic as it was, only developed what Arles had achieved. More and more the can-

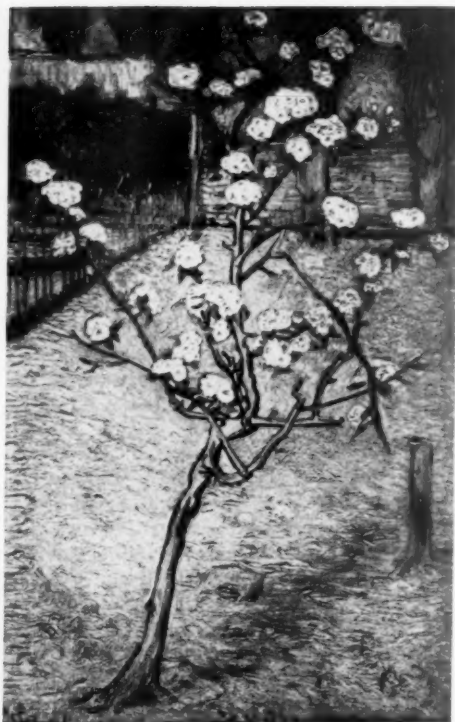
*Vincent's House in Arles by Vincent van Gogh. Lent by the Vincent van Gogh Foundation*



vases of Saint-Rémy and Auvers sought to transform realism into a kind of color symbolism. Van Gogh painted the unpaintable, death, the sun and people with halos of immortality round them. His cypresses, olive groves and houses twist and writhe with a new violence. The color tends more and more towards stranger harmonies, put on with the dash and attack of one of Vincent's great heroes, Monticelli. He returns to Millet and Delacroix and translates their patterns into perfectly original works by Van Gogh. He ends by nostalgically harking back to Holland—the long stretches of field, running and tilting toward the sky, recall Ruisdael and the seventeenth century; his few portraits take on the depth and profundity of late Rembrandt.

The exhibit shows another side of Van Gogh's contribution. Never has America seen more than a few of his remarkable drawings. One can see his development twice, once as a painter and again as a man who slowly, painfully but successfully, became one of the great graphic masters of his century. Here his bold touch, his feeling for rhythm and textures, his sense of color even in monochrome are clearly revealed. In a period of broken Impressionist forms Van Gogh insists on the strength and vigor of the reed, the pencil and charcoal. This intense method lies behind much of his painted work and there are many studies in the exhibition for completed pictures which in themselves are amazing works of art. Then there is an uncommon series of water colors where Vincent has developed some of the same motifs in an entirely fresh manner.

The exhibition, to judge from its New York success which broke attendance records, has secured a remarkable response from the public. Shown in a series of specially arranged and lighted galleries on the second floor of the Art



*The Blossoming Pear Tree by Vincent van Gogh. Lent by the Vincent van Gogh Foundation*

Institute it portrays clearly Van Gogh's aspirations and final success, at once a great moving document and an unforgettable artistic experience. Since Vincent's story has often been emphasized at the expense of his art, there has been arranged in the Gallery of Art Interpretation a parallel exhibit called, Vincent van Gogh, Artist. Here his unique color and design and meaning are set forth in explanatory terms.

DANIEL CATTON RICH

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## WHAT VINCENT SAW



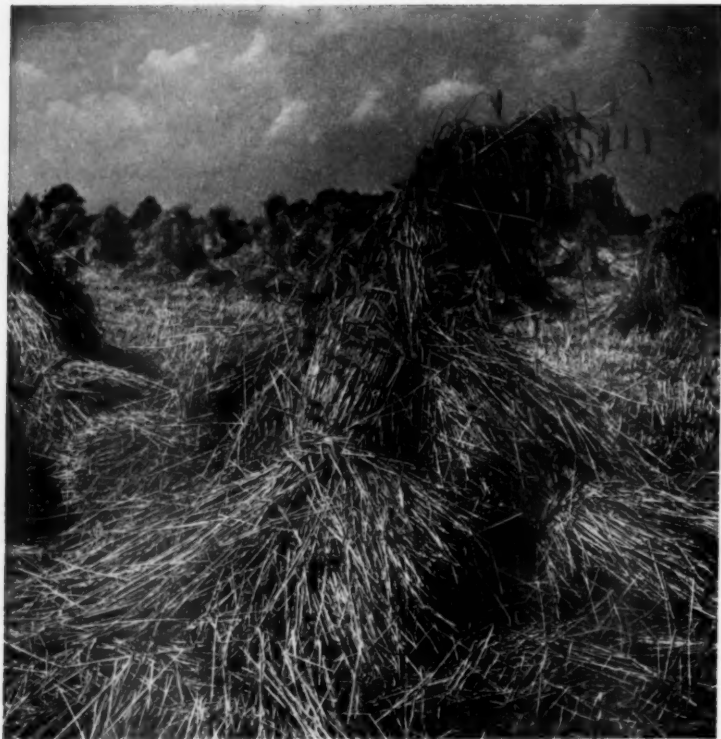
*Fig. 1. Vincent W. van Gogh holding self portrait of his uncle*

When I left for Europe last July my plan was to take documentary photographs of subjects Van Gogh had painted, but I was extremely doubtful whether I would find anything. I had learned that his house in Arles had been destroyed; so had the often reproduced drawbridge, the night café and the billiard room. Then, too, there was nothing for my story in his many paintings of sunflowers, bouquets, old shoes, birds' nests, trees and other still lifes. These could easily be set up in our own photo studio, or the natural subjects found almost anywhere in Illinois. What had the sixty years since his death done to the landscape he had painted? Of the people he had drawn and the

self portraits there was nothing; undoubtedly they were all dead. What, then, would I find?

Three days in Holland convinced me my approach was altogether wrong. It wasn't a cold documentary record I was after. It was rather a study of the Dutch landscape and its people from which Vincent drew the inspiration for his art which lasted him all his days. The canals, the boats, the sea, the workers and, particularly, the fields; anywhere you turned in Holland there was something reminiscent of a Van Gogh painting. For Vincent was a painter in the Dutch tradition.

The first clue I found in Nuenen, while photographing a field of barley (Fig. 3). The bright

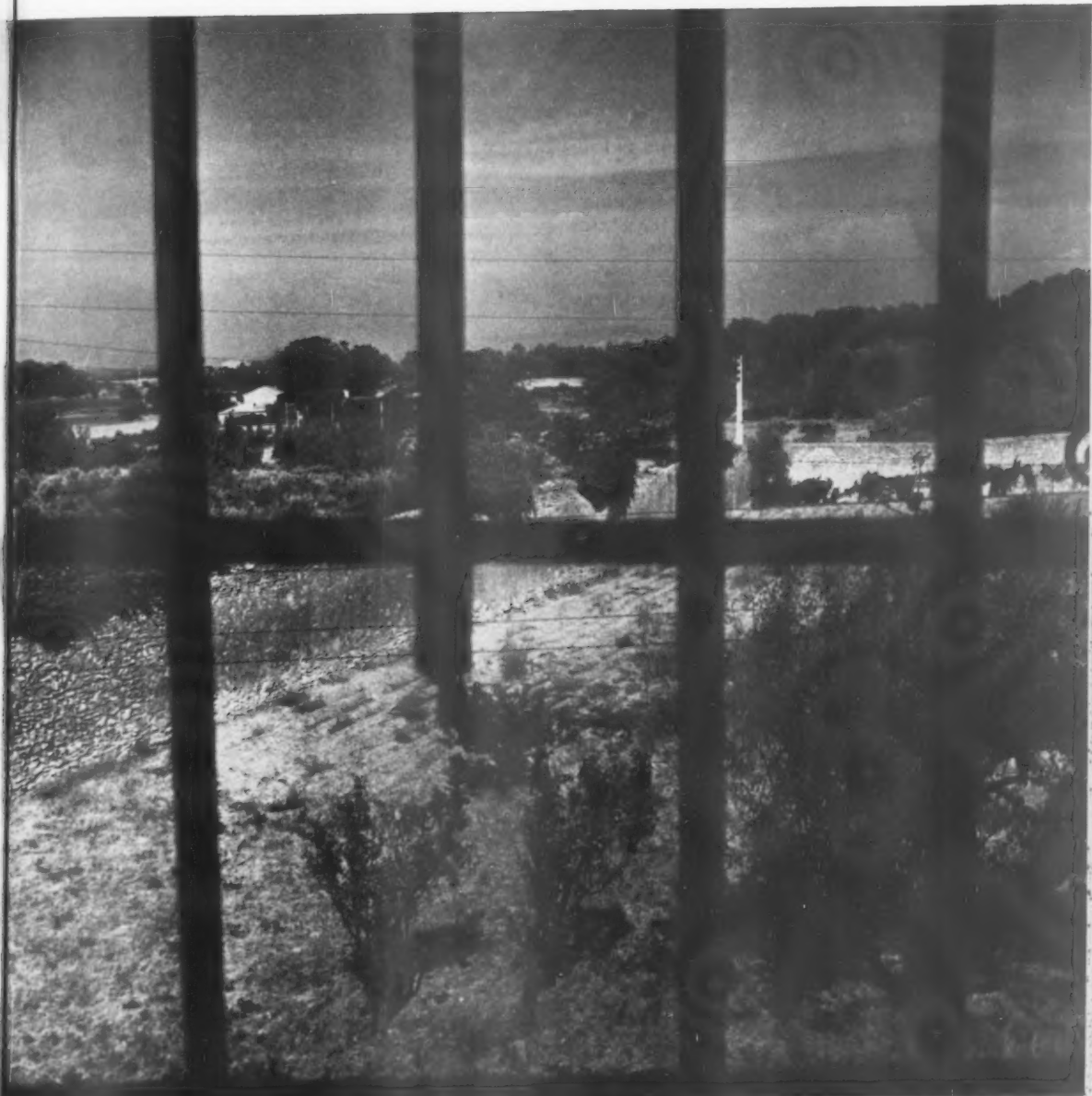


*Fig. 3. Barley field in Neunen*



*Fig. 2. Scene in Arles*





*Fig. 4. View from Van Gogh's barred cell in St. Paul's asylum, Saint-Rémy*

sunlight played on each stalk, making the shaft of grain look like the broken staccato strokes which are so identified with Van Gogh's technique. A most interesting diversion came in meeting three old men who had known Vincent in 1883 when he first arrived in Nuenen to live at his father's vicarage. They were boys of about ten years of age then and Vincent paid five to twenty-five cents, Dutch, for them to climb trees and bring down birds' nests which he painted. "One time," said the seventy-six-year-old Hendrikus Dekkers, "Van Gogh offered me three drawings instead of the coin he promised and told me to keep them as sometime they would be valuable, but as a boy the five or ten cents were more important." Another of the old men blessed with a keen memory identified three persons in Vincent's most famous picture of this period, *The Potato-Eaters*. The third gave a definite indication of Vincent's character when he said that the artist rarely spoke to anybody, was often seen dashing across the fields dressed in blue trousers and a long shirt, that he always seemed unhappy and that the people of the village rarely had anything to do with him. "Perhaps," he said, "it was also because he was the son of the Protestant minister in the Brabant, which is mostly Catholic."

Nuenen today, however, is proud of Van Gogh. A granite monument, on which is carved the symbol of a burning sun, has been erected to him beneath the six-hundred-year-old tree which dominates the village square. A plaque has been placed on the wall of the building behind the vicarage where Vincent worked, and in the town hall the mayor reverently opens the ledgers to show the entries pertaining to the Van Gogh family.

Vincent's nephew and namesake (Fig. 1) is now a man sixty years old. His father, Theo, to whom the memorable letters were addressed, and his renowned uncle were both dead before he was a year old. The nephew's first memories are of Vincent's paintings stacked in profusion on the floor and hanging on each available inch of wall space, and he remembers his mother writing, translating Vincent's letters into Dutch,

French and finally into English. It was she, Johanna van Gogh-Bonger, who did most to establish the reputation of the artist despite advice by connoisseurs and noted French artists, like Renoir and Cézanne, to destroy the works as having no artistic value.

Vincent, the nephew, having lived with hundreds of his uncle's paintings and bearing his name, decided as a boy not to become an artist. He became instead a highly successful consultant engineer with offices today in Amsterdam where, within several blocks, is a street he passes daily named after his uncle. The nephew went with me to many parts of Holland pointing out places his uncle had painted; and in his home in Laren it was a great thrill to see not only the original paintings but unpublished letters containing sketches never reproduced.

From Holland I went to Paris, searching the Montmartre section where Vincent lived on Rue Lepic. Nothing much remains in Montmartre from Vincent's day. The Butte has been all built up and the farms and windmills of the 1880s are gone, but the upper section of the Moulin de la Galette, the steep stairs and a few old style gas lamps made for dramatic shots.

In Auvers, thirty miles or so outside of Paris, I photographed the old church, the Oise River, Daubigny's house, the Mairie, the field in which he shot himself, the room in which he died and the grave where he lies buried next to his beloved brother, Theo.

There were only Arles and Saint-Rémy left to finish the story. In Arles the mistral was blowing. Van Gogh was here in August sixty-two years before, and I remembered that in his letters he often cursed the humidity and heat of the mistral. Arles is proud of its Roman heritage. To its poets and artists who painted the arena, the amphitheatre, the obelisk, the ancient church and the forum it pays homage. Van Gogh is practically unknown but for the hotel manager who said, "I like Van Gogh. He brings me in at least two million francs a year." There is a one-block street named after him, marked Rue Vincent van Gogh, Célèbre Peintre Hollandais, which ends in a junk-yard, but of the



ten taxi drivers I asked only one knew that it existed.

I found the hospital where he lay after he cut off his ear and the isolation chamber where he was put when he became violent about a month later. Inside this solitary cell I photographed the steel bed in which he had been strapped. I photographed the hospital garden which he sketched and later painted. Everything here was much the same as in 1888, except that the trees had grown and the central fountain had been eliminated.

The famous drawbridge is four miles away from where he lived, and only a man as purposeful as Vincent would have walked that distance in August. It was the one drawbridge in this area of the Rhone River, and I believe the reason Vincent painted it is because it was reminiscent of the common drawbridges in Holland.

I located where Vincent's house stood (Fig. 2). The house itself was bombed and in its place is a temporary structure housing a tobacco shop. Behind it is a dun-colored four-story structure where today a gasoline pump has replaced the café which inspired Vincent to one of his greatest works, *The Night Café*. Up this same street is the railroad bridge with its divided passage, a source for several of Vincent's paintings and drawings. The Alyscamps, ancient Roman burial place, Vincent painted several times not because of its antiquity but because of the cypresses and the poplars that line the avenue of tombs.

"La Crau" is flat, a rocky plain left by the glaciers, which stretches from Aix to Arles and farther. In this scrub-like soil, flat unto the horizon, the artist was reminded of his youth and he painted it as he did the fields in Holland.

In St. Paul's Asylum at Saint-Rémy, where Vincent went after he left the hospital in Arles, a room has been set aside as a shrine to the artist. The walls are covered with reproductions of his paintings. People who love Van Gogh's works have made this long trek to Saint-Rémy, as was evidenced by the signatures found in the register, among which were John Rewald,



*Cypresses in Saint-Rémy*

Bart de la Faille, Irving Stone, William Sandberg and Edward G. Robinson.

From his barred window on the second floor of the hospital, Vincent painted the hospital garden many times (Fig. 4). He made drawings and paintings of the corridors, the doorways and the windows, the cypress trees, the olive groves, the fields and the quarry, all of which I photographed.

What I succeeded in getting was a photographic document of subjects Vincent saw, but how this stormy, foremost painter transformed the natural image is the greatness of his art.

PETER J. POLLACK



*Young Girl on Temple Steps by Harunobu*

THE PASSING WORLD



*Portrait of Hanaōgi and Young Attendant, Fan print by Koryūsai*



*Two Girls in the Moonlight by Chōki*

## THE PASSING WORLD

*Actor, handcolored, by Kiyomasu I*



A glance into the Recent Additions Gallery will remind our visitors of a fact they may have forgotten: that the Art Institute of Chicago possesses one of the world's greatest collections of Japanese prints. But, if one knows that Chicago and the surrounding suburbs were famous for the number of fine Japanese print collections assembled here in the early years of the twentieth century, the fact is not so surprising. Though unfortunately not all of these collections are in the museum, nevertheless there are sufficient to maintain the leadership established by our first discriminating collectors up to this time. The World's Columbian Exposition in 1893 was responsible for the formation of some of our great collections. Here for the first time Midwesterners saw and appreciated the beauty of Japanese woodblock prints. In keeping with the spirit of the early collectors, through the years prints which were outstanding from various points of view have been added to our collections: some prints because they are superior impressions to those we already possess, and others because they are fine examples of the work of artists not as yet represented. Thus the collection has remained a very live one, constantly growing in quality and breadth. Today it is seen by hundreds instead of a privileged few. A whole new generation is interested in Japanese prints, due no doubt to our recent activity in the East.

Late in January, a superb group of Japanese prints was installed in the Recent Additions Gallery, several of which deserve particular mention. These are all rare works by outstanding artists of the Ukiyo-e School covering a period from the early years of the eighteenth century to its close.

Ukiyo-e means the mirror of the transient world, the glass of fashion, the art of the passing moment. All this is evident when one looks at the prints, for though the difference in time of their execution is not great, the developments in technique and the changes of taste and fashion are remarkable. Take, for instance, the swagging Actor by Torii Kiyomasu I. He communicates a strong sense of gesture with

his sweeping masculine line and rolling curves in which the calligraphic element is very strong. Contrast this print with Harunobu's charming Young Girl on the Temple Steps performing the supplication ceremony, done about fifty years later. The exuberance of line is gone; it is now quieter and more fluent, better suited to Harunobu's smaller compositions than in vogue. No other artist could picture the haunting beauty of these young girls with such exquisite sensibility. The climax of his genius is reached in the unique print of the lovely Asazuma in her boat. One can well understand why the Shogun was so fond of going boating with his enchanting mistress while affairs of state were neglected.

Works of Ippitsusai Bunchō, Katsukawa Shunshō and Isoda Koryūsai, contemporaries of Harunobu, are also shown. Bunchō, a more sophisticated artist than the others, had a superb sense of color as can be seen in his lovely composition, Flower Arrangement. White chrysanthemums with rose and white pinks in a black vase are placed upon a rose stand against a yellow ground. The background behind the flowers and part of the vase is a delicate blue, popular in this period but very evanescent. This unique print, though unsigned, has been attributed to Bunchō on the stylistic grounds of the drawing of the flowers and the color scheme used. Shunshō, the master of actor prints, was tremendously popular because of his vigorous subject matter. The portrait of Two Wrestlers shows his powerful draughtsmanship and masterly characterization, suggesting in a way Goya's treatment of the Spanish Bourbons. Another unique impression is Shunshō's magnificent portrait of the famous actor of the Ichikawa line, The Black Danjūrō. The one fan print in the exhibition, a portrait of the courtesan Hanaōgi with one of her girl attendants, is by Koryūsai. Many artists have pictured this cultivated beauty, one of the most famous women in the gay life of the capital, but none with more charm and originality than Koryūsai.

We now have reached the glorious culmina-

tion of the Ukiyo-e School when the technique of woodblock printing was brought to its highest state of perfection by such men as Torii Kiyonaga, Kitagawa Utamaro and Eishōsai Chōki.

Kiyonaga was a keen observer and an excellent draughtsman more interested in depicting women than actors. He developed an idealized type of healthy, sophisticated but unaffected young woman with which he filled his whole format. Princess Ise Watching Flying Geese, from the series of Court Ladies, stands in her long court robes in the soft spring mist. The long graceful lines and warm colors of the ladies' robes harmonize with the tender and quiet atmosphere of the scene. It is drawn with all of Kiyonaga's splendor of line, a masterpiece of composition with its diagonal sweep from left to right perfectly balanced and held within the picture.

Utamaro was a many-sided genius with a sensitiveness to the currents of his time, a restless and daring experimenter in the same sense that Picasso is today. His composition of a dejected young girl being consoled by her maid is a *tour de force* of printing, the sort of thing that Utamaro was fond of doing. The under-robes of the young girl are patterned in rose and white, but are printed so that some of the design in rose is seen through a gauze overkimono in varying depths of purple.

Very little is known about Chōki, an artist who appears to have worked only for a few brief years, but has left us prints of surpassing grace—as beautiful as they are rare. Chōki's color schemes are particularly distinctive and his finest designs, groups of half-length figures beautifully related to the landscape, with silvery mica ground, are now among the collectors' greatest prizes. One is the Two Girls in the Moonlight, which also shows a mannerism of Chōki's in placing the upright line of a figure close to the margin of the print and sometimes almost parallel to it. The other, Catching Fireflies at Night, is a superb composition with an emotional depth unusual in Ukiyo-e.

MARGARET GENTLES

## Exhibitions

### **Vincent van Gogh Exhibition**

The greatest exhibition of Van Gogh's paintings and drawings yet seen in the United States. Many of the works come from the V. W. van Gogh Collection and the Kröller-Müller Museum in The Netherlands.

*Galleries 51-52: February 1-April 16*

### **Vincent van Gogh, Artist**

An exhibition explaining the development of Van Gogh's work in terms of color, brush stroke, drawing and design.

*Gallery of Art Interpretation: Indefinite*

### **Society of Typographic Arts**

The fifth annual exhibition of this organization to be held at the Art Institute. An interesting survey of recent typographic layout and design.

*Gallery 11: March 11-April 9*

### **Chinese Frescoes of Northern Sung**

Also included in this exhibition are a number of Central Asian frescoes from sixth century cave temples. Lent from the collection of C. T. Loo.

*Gallery H-5: February 1-March 19*

### **The Arts of the Watchmakers and Goldsmiths of the Seventeenth to Nineteenth Centuries**

As a sequel to his superb snuffboxes shown last year, Mr. Harry H. Blum has lent another selection from his collection of *bijouteries*. This illustrates the wealth of imagination and precious materials lavished on the products of the fine watchmakers of the past.

*Gallery G-6: Indefinite*

### **Vera Berdich**

Recent prints by this young Chicago artist which combine graphic content with experimental use of the metal plate media.

*Gallery 13: March 10-April 23*

### **Actor Prints**

Portraits of famous actors by Japanese artists of the eighteenth and nineteenth centuries.

*Gallery H-5: March 25-May 7*

### **Recent Accessions**

A small exhibition of the most important additions to the Oriental collections during the last few years.

*Gallery H-9: February 17-May 21*

### **Handwoven Fabrics**

A special exhibition selected from the recent work of the members of the Chicago Weavers' Guild.

*Gallery A-4: April 6-May 15*

### **Prints by Stanley William Hayter and the Atelier 17 Group**

A representative showing of work by Hayter's group, which was founded by him in 1917 in Paris. Hayter and his group have brought a contemporary revival of the metal plate media and opened up new possibilities in intaglio and relief.

*Gallery 11: February 10-March 5*



### **Italian and Spanish Textiles of the Middle Ages**

Superb silks and velvets selected from museums and private collections representing the work of master weavers from the twelfth through the fifteenth centuries. *Galleries A-1 and A-2: To March 6*

### **Chinese Ceremonial Bronzes**

An important collection covering a range of more than a thousand years. Loaned by Avery Brundage from his private collection. *Gallery H-12-13: Indefinite*

### **European Rooms in Miniature by Mrs. James Ward Thorne**

Thirty scale models of furnished European interiors illustrating the main decorative periods from late medieval to modern times, principally in England and France. *Gallery A-12: To June*

### **Garden of the House at Saint-Rémy by Vincent van Gogh**

A fine example of Van Gogh's Saint-Rémy period which was recently given to the Art Institute from the Estate of Kate L. Brewster. *Masterpiece of the Month for February*

### **Cut Velvet Cope with Silver Brocading (Venetian, about 1460)**

The cope, one of the principal ecclesiastical vestments, was probably derived from the cloak worn in late classical times. This example, a superb specimen of the splendid late Gothic fabrics woven in Venice under Eastern influence, is particularly notable for its unusual color and design.

*Masterpiece of the Month for March*

*THE DEPARTMENT OF EDUCATION, Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.*

#### **The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS**

All lectures by Helen Parker. Free to the public in Fullerton Hall at 6:30 P.M.

February 2 Early Painting in Italy

February 9 Early Painting in North Europe

February 16 Western Horizons *Lecture by Florence Dibell Bartlett*

February 23 Vincent Van Gogh I

March 2 Vincent Van Gogh II

March 9 Lost City of the Incas

March 16 English Cathedrals

March 23 Secular Gothic Architecture

March 30 Early Painting in Flanders

# MEMBERS' CALENDAR

Monday	Courses	January 30	February 6	February 13	February 20
11:00 A.M.	Survey of Art	Nineteenth Century American Painting, I <i>Helen Parker, Club Room</i>	The Early Paintings of Van Gogh <i>Helen Parker, Galleries 51-32</i>	Vincent in Arles <i>Helen Parker, Galleries 51-32</i>	The Late Paintings of Van Gogh <i>Helen Parker, Galleries 51-32</i>
11:55 A.M.	The Key to Our Treasures	From Copley to Cole <i>Mr. Buehr, Gallery 32</i>	Van Gogh Still Life <i>Mr. Buehr, Galleries 51-32</i>	Van Gogh Landscape <i>Mr. Buehr, Galleries 51-32</i>	Van Gogh Figures <i>Mr. Buehr, Galleries 51-32</i>
2:00 P.M.	Clinic of Good Taste	The Home Maker Speaks—Dr. Watson Consults Mrs. I. S. Riggs	Ceramics and Decorations for Today—Display by Hannah Weber Sachs <i>Dr. Watson</i>	Dutch and Spanish Influences <i>Dr. Watson</i>	English and French Influences—Setting by John A. Colby and Sons <i>Dr. Watson</i>
2:00 P.M.	Members' Studio, II (see Note)				
5:45 P.M.	Adult Sketch Class	Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>	Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>	Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>	Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>
8:00 P.M.	Clinic of Good Taste or Art Through Travel	Florence and Italian Hill Towns <i>Dr. Watson</i>	Ceramics and Decorations for Today—Display by Hannah Weber Sachs <i>Dr. Watson</i>	Rome to the Bay of Naples <i>Dr. Watson</i>	English and French Influences—Setting by John A. Colby and Sons <i>Dr. Watson</i>
Friday		February 3	February 10	February 17	February 24
10:00 A.M.	Adult Sketch Class	Adult Sketch Class <i>Mr. Buehr</i>	Adult Sketch Class <i>Mr. Buehr</i>	Adult Sketch Class <i>Mr. Buehr</i>	Adult Sketch Class <i>Mr. Buehr</i>
12:15 P.M.	Current Exhibition Promenades	Our Dutch Masters <i>Dr. Watson, Gallery 48</i>	Van Gogh Exhibition <i>Dr. Watson, Galleries 51-32</i>	Van Gogh Exhibition <i>Dr. Watson</i>	Van Gogh Exhibition <i>Dr. Watson</i>
2:00 P.M.	Art Through Travel or Art Appreciation	Dutch Painting—Rembrandt to Van Gogh <i>Dr. Watson</i>	Rome to the Bay of Naples <i>Dr. Watson</i>	Van Gogh in France <i>Dr. Watson</i>	Van Gogh's Holland <i>Dr. Watson, Club Room</i>
2:00 P.M.	Members' Studio, I (see Note)				
6:30 P.M.	Art Through Travel or Current Exhibition Promenades	Rome to the Bay of Naples <i>Dr. Watson</i>	Van Gogh Exhibition <i>Dr. Watson</i>	Van Gogh's Holland <i>Dr. Watson</i>	Van Gogh Exhibition <i>Dr. Watson</i>
8:00 P.M.	Art Through Travel	NO PROGRAM	Rome to the Bay of Naples <i>Dr. Watson</i>	NO PROGRAM	Van Gogh's Holland <i>Dr. Watson</i>
Saturday		February 4	February 11	February 18	February 25
1:10 P.M.	The Raymond Fund Classes for Children	Pulse of Life <i>Mr. Osborne, Miss Charlton</i>	Shift of Scene <i>Mr. Osborne, Miss Charlton</i>	Seven Come Eleven <i>Mr. Osborne, Miss Charlton</i>	Crystal Ball <i>Mr. Osborne, Miss Charlton</i>
Sunday		February 5	February 12	February 19	February 26
3:00 P.M.	Art Through Travel	Rome to the Bay of Naples <i>Dr. Watson, Club Room</i>	Rome to the Bay of Naples <i>Dr. Watson, Club Room</i>	Van Gogh's Holland <i>Dr. Watson, Club Room</i>	Van Gogh's Holland <i>Dr. Watson, Club Room</i>

<b>February 27</b> The Drawings of Van Gogh <i>Helen Parker, Galleries 51-32</i>  Charcoal and Reed Pen <i>Mr. Buehr, Galleries 51-32</i>  American Taste—Colonial to Modern <i>Dr. Watson</i>  Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>  Van Gogh's Holland <i>Dr. Watson</i>	<b>March 6</b> Nineteenth Century American Painting, II <i>Helen Parker, Club Room</i>  From Sargent to Bellows <i>Mr. Buehr, Gallery 25</i>  Going Modern on a Limited Budget—Setting by John M. Smyth Company <i>Dr. Watson</i>  Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>  Going Modern on a Limited Budget—Setting by John M. Smyth Company <i>Dr. Watson</i>	<b>March 13</b> American Architecture, I <i>Helen Parker, Club Room</i>  The Antiquarium Room <i>Mr. Buehr, Gallery A-9</i>  The Most Beautiful Rooms I've Seen <i>Dr. Watson</i>  Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>  Paris Today <i>Dr. Watson</i>	<b>March 20</b> American Architecture, II <i>Helen Parker, Club Room</i>  The Hogarth Room <i>Mr. Buehr, Gallery M-6</i>  Art and Color in the Home <i>Marguerite Hohenberg</i>  Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>  Tehuantepec <i>Mr. Buehr</i>	<b>March 27</b> Some Modern American Painters <i>Helen Parker, Club Room</i>  American Paintings and Sculpture in Permanent Collection <i>Mr. Buehr</i> Old and New Architecture in the Netherlands <i>Huberta Frets Randall</i>  Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i>  Old and New Architecture in the Netherlands <i>Huberta Frets Randall</i>
<b>March 3</b> Adult Sketch Class <i>Mr. Buehr</i>  Van Gogh Exhibition <i>Mr. Buehr, Galleries 51-32</i>  French Painters Since Van Gogh <i>Dr. Watson</i>  Paris Today <i>Dr. Watson</i>  NO PROGRAM	<b>March 10</b> Adult Sketch Class <i>Mr. Buehr</i>  Van Gogh Exhibition <i>Dr. Watson, Galleries G 51-32</i>  Painters Today <i>Dr. Watson</i>  Paris Today <i>Dr. Watson</i>  Paris Today <i>Dr. Watson</i>	<b>March 17</b> Adult Sketch Class <i>Mr. Buehr</i>  Van Gogh Exhibition <i>Mr. Buehr, Galleries 51-32</i>  Van Gogh and America <i>Mr. Buehr</i>  Tehuantepec <i>Mr. Buehr</i>  NO PROGRAM	<b>March 24</b> Adult Sketch Class <i>Mr. Buehr</i>  New Exhibitions in the Print Department <i>Mr. Buehr, Galleries 11-13</i>  Modern Holland <i>Huberta Frets Randall</i>  New Exhibitions in the Print Department <i>Mr. Buehr, Galleries 11-13</i>  Modern Holland <i>Huberta Frets Randall</i>	<b>March 31</b> Adult Sketch Class <i>Mr. Buehr</i>  New Italian Paintings <i>Mr. Buehr</i>  Vincent van Gogh and Emile Verhaeren <i>Huberta Frets Randall</i>  Vincent van Gogh and Emile Verhaeren <i>Huberta Frets Randall</i>  NO PROGRAM
<b>March 4</b> Point of View <i>Mr. Osborne and Miss Charlton</i>  <b>March 5</b> Paris Today <i>Dr. Watson, Club Room</i>	<b>March 11</b> The Critic <i>Mr. Osborne and Miss Charlton</i>  <b>March 12</b> Paris Today <i>Dr. Watson, Club Room</i>	<b>March 18</b> NO PROGRAM  <b>March 19</b> Tehuantepec <i>Mr. Buehr, Club Room</i>	<b>March 25</b> New Series Begins <i>Mr. Osborne, Miss Charlton</i>  <b>March 26</b> Modern Holland <i>Huberta Frets Randall, Club Room</i>	<b>April 1</b> New Series <i>Mr. Osborne, Miss Charlton</i>  <b>April 2</b> What Vincent Saw <i>Peter J. Pollack, Club Room</i>

**Art Institute Lecturers:**

Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.

**Guest Lecturers:**

Marguerite Hohenberg, A.I.D., Decorator and Painter  
Huberta Frets Randall, Lecturer from Holland  
Hannah Weber Sachs, Ceramist and Painter

**Note:** At the *Adult Sketch Class* for Novices, Mondays and Fridays, materials are available for 15 cents. On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.

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# BULLETIN

## OF THE ART INSTITUTE OF CHICAGO

### GOODMAN THEATRE

#### Members' Series

The fifth production in the Members' Series will be *Hamlet* by William Shakespeare. The attention of the Members is called to the fact that the curtain on this production will go up at eight o'clock and that no latecomers will be seated during the first scene. This arrangement is made to avoid a late final curtain. *Hamlet* will open on February 9 and will play nightly through March 3 with the exception of Mondays and with one matinee on Thursday, February 23.

The sixth production in the Members' Series will be *Goodbye Again* by Allan Scott and George Haight. The play is a very gay comedy concerning the adventures of a novelist. *Goodbye Again* will open on March 9 and will play nightly through March 26 with the exception of Mondays and with one matinee on Thursday, March 23.

The seventh production will be the very successful play by Arthur Miller, *All My Sons*, written and produced a year before *The Death of a Salesman*. The success of the two plays establishes Mr. Miller as one of the most important American dramatists of our time. *All My Sons* will open on April 13 and will play nightly through April 30 with the exception of Mondays and with one matinee on Thursday, April 27.

#### Children's Theatre

The production currently running in the Children's Theatre is *King Midas and the Golden Touch*. Dramatized by Charlotte B. Chorpennig, the play was most successful with young audiences during its first production at the

Goodman Theatre some six years ago. The play opens on Saturday, February 4, and will be presented on Saturday and Sunday afternoons through March 26. There will be a Saturday morning performance on March 4 at 10:30 A.M.

The fourth and last production of the year will be *Aladdin and His Wonderful Lamp*. This play will open on Saturday, April 1, and will be presented on Saturday and Sunday afternoons through May 28. There will be a Saturday morning performance on May 6 at 10:30 A.M.

### NOTES

#### Members' Studio

The Members' Studio classes begin Friday, February 3, at 2:00 P.M. and Monday, February 6, at 2:00 P.M. Each class is open to Members who have had some painting experience and to those who attend the Adult Sketch Classes. The fee is seven dollars for fourteen weeks.

#### Annual Winter Tea

The Annual Winter Tea will be given by the Members of the Art Institute on Friday, March 10, at 3:45 P.M. in the Club Room. The tea will honor currently exhibiting Chicago artists and persons of interest in the art world. Members and their personal guests pay fifty cents each.

#### Glee Club Concerts

The annual Spring Concert of the Glee Club of the School of the Art Institute will be given on Wednesday, March 8, and Sunday, March 12, at 3:15 P.M. in Blackstone Hall. Charles Fabens Kelley is the conductor and Earl Mitchell the accompanist.

